N520
A6
1881

M. F. A.
1543

USEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART.

EXHIBITED.

M. F. A.

Part 2.

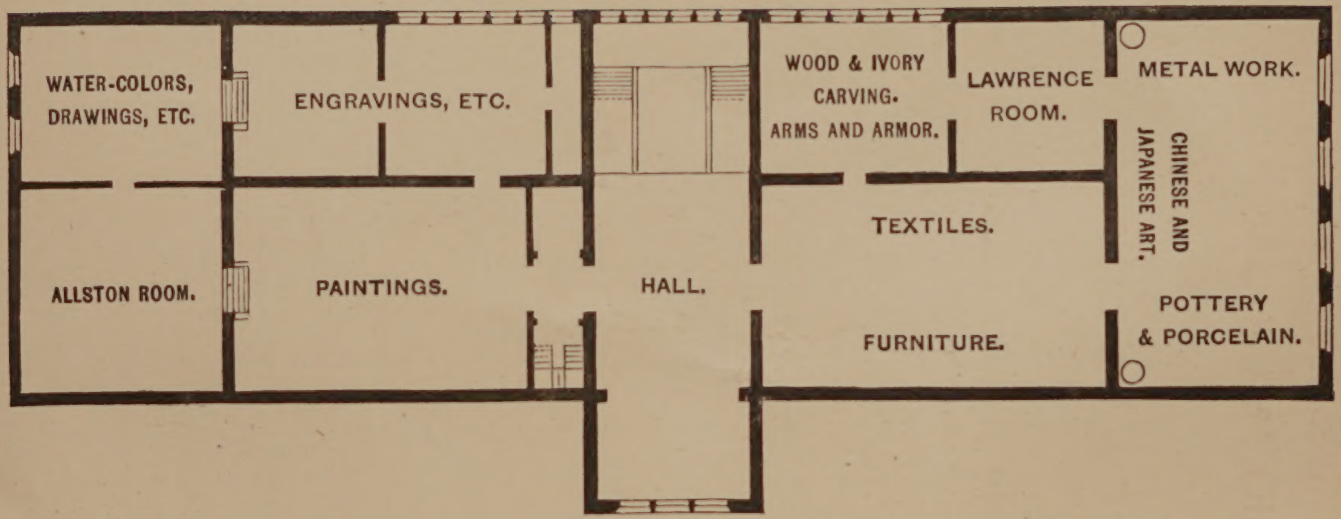
Paintings, Drawings, Engravings, and Decorative Art.

July 25 200.
Aug 1 300.

JULY 23, 1881.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 School Street.
1881.

M. F. A.



SECOND FLOOR.

MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED.

PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.

M. F. A.

JULY 23, 1881.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1881.

PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. Gift of E. D. Boit, Jr.

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher.

2. Landscape with Sheep. *Thomas Wigglesworth.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy. Has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

3. Landscape. *Charles A. Whittier.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

4. Landscape. *Thomas Wigglesworth.*

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

5. Landscape. *Thos. G. Appleton.*

CHARLES FRANÇOIS DAUBIGNY. (See No. 3.)

6. Marsh at Sunset. *Barthold Schlesinger.*

N520 A6

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

7. Dante and Virgil entering the Infernal Regions. Gift of Quincy A. Shaw.
8. Nymphs bathing (unfinished). Gift of James Davis.

ANTON MAUVE: b. at Zaandam.

9. Seaweed Gatherers. *Thos. G. Appleton.*

THEO. ROUSSEAU: b. in Paris, 1812; d. 1867.

Chevalier of the Legion of Honor.

10. Landscape. *Barthold Schlesinger.*

SAN DONATO PICTURES.

The paintings grouped together, Nos. 12 to 20, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

11. The interior of a butcher's shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown

in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

12. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

13. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

14. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

15. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

16. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather,

but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

17. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

18. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

19. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

20. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

21. Figure of Christ bound to a column. [1390.]

Very remarkable sculpture by Bernini.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

22. Bronze Bust of Peter the Great, Emperor of Russia. [943.]

0 m. 40 cent. high.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

24. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

25. Head of a Bacchante. Presented by contribution.

GUSTAVE DORE :

26. Lake Corron. *Chas. A. Whittier.*

27. Torrent in the Eugadine. *Chas. A Whittier.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870. Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

28. Shepherdess Knitting. *Edward Wheelwright.*

29. Bergère Assise. Gift of S. D. Warren.

30. Woman Milking. Gift of Martin Brimmer.

31. The Sewing Lesson (unfinished).
Gift of Martin Brimmer.

CONSTANT TROYON : b. Sèvres, 1810 ; d. 1865.

32. Landscape with Fishers. *John T. Morse, Jr.*

MATHIAS MARIS: b. in The Hague; resident in London.

33. Interior of Kitchen, Woman trussing a Fowl.
Edward Wheelwright.

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels.

Of the Flemish school; a painter of marine subjects.

34. Marine. *Thomas Wigglesworth.*

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

35. Landscape, Evening. *Thos. G. Appleton.*

36. The Gleaner. *Francis Brooks.*

37. Twin Lambs on a Hillside, Newport. *Mrs G. Long.*

38. Doorway, with Rabbits. *Mrs. Chas. W. Dabney.*

39. Portrait. *Mrs. Chas. W. Dabney.*
40. Sheep Shearing at Barbison. *Edward Wheelwright.*
41. On the Edge of the Forest. *Edward Wheelwright.*
42. Court-Yard, Fayal. *Mrs. Chas. W. Dabney.*
43. Doe. *Francis Brooks.*
44. Harvest Time. *Mrs. Hunt.*
45. Stag, Fontainebleau. *Francis Brooks.*
46. Cupid Twanging his Bow. *Francis Brooks.*
47. Head of a Girl. *Thos. G. Appleton.*
48. A November Day. *Francis Brooks.*
49. Girl Reading. *Mrs. Chas. W. Dabney.*
50. On the St. John's River. *Thomas Wigglesworth.*
51. Fortune. Study for the Capitol at Albany. *Estate of Wm. M. Hunt.*
52. Wood at Naushon. *Henry P. Kidder.*

C. F. Daubigny. (See No. 3.)

53. Evening. *F. L. Ames.*

Narcisse Diaz de la Pena. (See No. 4.)

61. Diana and Nymphs. *Charles A. Whittier.*

F. Roybet.

62. Standard Bearer. *Charles A. Whittier.*

Diaz. (See No. 4.)

63. At Fontainebleau. *Barthold Schlesinger.*
64. Rocky Landscape with Figure. *Barthold Schlesinger.*

Monticelli.

66. Don Quixote and the Duchess. *Barthold Schlesinger.*

Leon Richet : b. at Solesnes.
A pupil of Diaz.

68. Landscape with Peasant Girl. *John T. Morse, Jr.*

Jules Dupré : b. Nantes, 1812.
Officer of the Legion of Honor.

69. The Sea by Moonlight. *Charles A. Whittier.*
70. On the Strand. *Charles A. Whittier.*

Constant Troyon : b. Sèvres, 1810 ; d. 1865.

71. An Ox and Flock of Geese. *Charles A. Whittier*

J. B. Corot. (See No. 7.)

73. Summer Morning. *Barthold Schlesinger.*

Émile Lambinet: b. Versailles, 1810; d. 1878.

Pupil of Drölling.

75. Landscape. *Charles A. Whittier.*

E. B. Michel: b. at Montpellier.

76. Landscape. *John T. Morse, Jr.*

Eugène Fromentin: b. at La Rochelle, 1820; d. 1876.

Pupil of Cabat. His works represent Oriental subjects almost without exception.

77. Arabs on the Sea-shore. *Henry P. Kidder*

Charles François Daubigny. (See No. 3.)

78. Landscape. *Barthold Schlesinger.*

Anton Mauve. (See No. 9.)

79. Wood-choppers. *Barthold Schlesinger.*

A. Casanova.

80. Le Déjeuner. *Charles A. Whittier.*

J. A. Walker.

81. Bringing up Siege Artillery. *Charles A. Whittier.*

Raimundo Madrazo.

83. Pour Prendre Congé. *Charles A. Whittier.*

R. Burnier.

84. Landscape. *Henry P. Kidder.*

Carl Becker: b. Berlin, 1820.

85. Othello and Desdemona. *Charles A. Whittier.*

Constant Troyon. (See No. 32.)

86. Les Deux Frères. *Charles A. Whittier.*

Raimundo Madrazo.

87. The Convalescent. *Charles A. Whittier.*

J. B. Corot. (See No. 7.)

88. Landscape, with Bridge. *Barthold Schlesinger*

James Tissot: b. at Nantes.

Resides in England.

89. A Slight Misunderstanding. *Charles A. Whittier.*

Alphonse de Neuville: b. at Saint Omer, 1836.

Chevalier of the Legion of Honor.

90. Flag of Truce. *Charles A. Whittier.*

Jean Léon Gérôme: b. at Vesoul, 1824.

A pupil of Delaroche. Made his début at the Salon of 1874.

91. Bashi-Bazouks. *Charles A. Whittier.*

John Louis Brown: b. Bordeaux.

Chevalier Legion of Honor.

92. Horses' Heads. *Barthold Schlesinger.*

Anton Mauve. (See No. 9.)

93. Landscape with Cattle. *Barthold Schlesinger.*

Émile van Marcke: b. at Sèvres.

Pupil of Troyon. Chevalier of the Legion of Honor.

94. Cattle crossing a Stream. *Charles A. Whittier.*

Jacques Maris: b. at the Hague.

Pupil of E. Hébert.

95. Schiedam, Holland. *Barthold Schlesinger.*

Anton Mauve. (See No. 9.)

96. Peasant driving White Horse with Cart. *Barthold Schlesinger.*

F. B. DeBlois, Boston.

98. Pontoise sur Oise. *The Artist.*

For sale.

Ernest Longfellow, Cambridge.

Pupil of Hèbert, Bonnat, Couture.

99. Afternoon on the Nile. *The Artist.*

For sale.

GEORGE INNESS: b. Newburg, N. Y., 1825.

101. Landscape. *Thos. G. Appleton.*

MRS. ELLEN STURGIS DIXEY, Boston.

102. Arab Pilgrimage. *Mrs. C. Tappan.*

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

103. Landscape with Ruins. *John T. Morse, Jr.*
104. The Lair of the Sea Serpent. *Thos. G. Appleton.*
105. Landscape. Bequest of Chas. Sumner.
106. Roman Street. *John T. Morse, Jr.*

J. ROLLINS TILTON, Rome.

107. Tivoli and the Campagna. *The Artist.*
108. Lake Avernus. *Lucien Newhall.*

S. SALISBURY TUCKERMAN.

109. U. S. Frigate "Constitution." *The Artist.*

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

110. Market Scene in Nubia. *T. G. Appleton.*

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

111. Morgendämmerung. *The Artist.*

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgart.

112. Marine. On the North Shore.
Mrs. Chas. W. Dabney.

THOMAS ROBINSON, Boston: b. Nova Scotia.

Pupil of Courbet.

113. Landscape, with cattle. *The Artist.*
For sale.

J. Foxcroft Cole, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

114. October. *The Artist.*

For sale.

Frederic P. Vinton, Boston.

115. Portrait of Wendell Phillips. *John C. Phillips.*

George L. Brown, Boston.

116. Pontine Marshes. *L. Terry.*

For sale.

Edwin White: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

117. Interior of the Bargello, Florence.

Gift of Mrs. White.

Eastman Johnson: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

118. Girl picking Water Lilies. *Thos. G. Appleton.*

George H. Boughton: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

119. Fading Light. *Thos. G. Appleton.*

Gustave Doré: b. at Strasburg, 1832; settled in Paris.

120. Summer. Gift of Richard Baker.

Bertha Von Hillern.

121. Sunset, Charles River.

EXHIBITION

OF THE WORKS OF

WASHINGTON ALLSTON.

WASHINGTON ALLSTON.

The Museum of Fine Arts feels it its duty to open its doors with a wide hospitality. It does not desire to be a mere reservoir, a stagnant receptacle of the good works of artists, either living or dead. While it boasts treasures of its own, it loves to see a current from outside freshening its appreciated masterpieces.

It has paid the honor that was due to our great portrait painter, Gilbert Stuart. It has brought within reach of general appreciation the extraordinary advance that is being made in the fascinating art of etching. And it would be indeed a pity if the works of Allston were overlooked.

Very lately his sketches and many drawings and unfinished pictures have fallen to the Museum, and this circumstance makes the exhibition which is now open appropriate and natural.

Some forty years ago an exhibition of many pictures of Allston was opened in Harding's Gallery in School Street. It was enjoyed exceedingly, but there has been no important public show of his pictures since then. No better time than the present could be found to contrast the old

imaginative style, then aimed at by the highest minds, with the extraordinary ability, skill, and realism of the modern generation of painters.

Apparently there are more clever painters now in the world than there were ever before. Better prices are paid, and there is an art movement throughout Christendom which the future will mark as a great awakening of æsthetic and decorative influences. Everything which earth and sea can offer, everything which the farthest land can show of costume, is painted, and well done. Facts are in the ascendant, Science presides over them, and poor Imagination somewhat droops its wings.

But our London minister, Mr. James Russell Lowell, has just told the world that science will not stop good literature, that the poet and the prose writer shall yet be heard.

Mr. Allston belonged to another time and a different way of thinking from this He almost closed the period when the great influences of Italy were felt. It was the Church that fostered Art in that lovely land, and the painter was not asked to render with photographic accuracy the belongings of the house or the fields; but religion, fed by emotion, demanded imagination's aid to influence the souls of men. At the head of these servants of hers rises the divine, masculine soul of Michael Angelo, and at his side sits, with almost feminine sweetness and grace, the angelic spirit of Raphael. Allston's soul was nourished from these springs. They had the grand style, and that he believed in and loved. Nature had given him a poetic enthusiasm for high and holy things, and we all felt in

his presence that purity and fervor without which even imagination cannot soar.

As music is not sweet to him who hath it not in his soul, so to the prosaic herd is the appeal of imaginative painting vain. It is not what they see, but what they are made to feel, which should furnish the pleasure. Accustomed as we now are to the exact rendering of actualities, the old treatment has something remote, incomplete, and unsatisfactory; but if we do feel, do sympathize with Allston and the great ones of old, we receive a pleasure in quite another quarter of the mind, and a much higher one than the best realism can furnish.

In truth, imagination rules the world of art, and the lesser faculties are its instruments and tools. Therefore this exhibition of Allston's art is fit and timely to remind us of the supreme goddess, and through the law of reaction her recovery of a world which begins to miss her so much.

The high excellence of Allston was neither a trick of the mind nor of the hand. It came from a beautiful character, nourished by what this world affords of best. Wherever he went, the best people loved and honored him. Not only did he share in the aerial flights of Coleridge, but the prosiest minds, if sensitive to good, approached him with reverence. His purity was so hostile to grossness that he even complained of beauty if it were too sensuous. He was so mirthful that his first successes were *genre* pictures of comedy, and he led the way which Leslie and Newton so brilliantly followed. But he loved the sublime and the

mysterious; he instinctively believed in ghosts, and felt at home where other artists would not, in painting Saul and the terrible Witch of Endor. If his execution were incomplete, if with all his accurate drawing he fell behind the greatest, still we gratefully remember that he led us out through his heavenly fancy into those celestial spaces where details are lost in the infinite azure, and wings carry the spirit where feet could never climb.

South Carolina, at the time Allston was born, in the year 1779, on the 5th of November, was an aristocracy, which, if it had only contributed the exquisite manners, the beautiful self-respect of Allston to the world, would not have existed in vain. Refinement, in its highest sense, flowed from within outward, and enabled him to fill what Lowell calls, in speaking of him, the "arduous office of gentleman." A certain delicacy of constitution, shared in by his future brother-in-law, brought him at the age of seven to Newport. The gracious climate, friendly to tender spirits, did something to sweeten the old theology when Channing breathed its air. We must believe in its balm when we know it fed the pencils of Stuart and Malbone, and the youthful soul as well of our great painter.

We do not hear much, later at Cambridge, of fame from scholastic toil, but there are souvenirs still treasured of the art which claimed him undisputed by the professions.

His college course accomplished, his face turned towards Europe with an instinct as strong as the sunflower to the

sun. He sailed in May, 1801, in his twenty-third year, to England; lingered there securing friends, trying his hand at a few pictures which were exhibited at the Royal Academy, and then fled southward, putting away in his memory that souvenir of Alpine glories shown in the great landscape, "Diana and her Nymphs," till he reached Italy.

At Venice he saturated himself with the sunshine of Titian, and so thoroughly that at Rome, for years afterwards, he was remembered as the "American Titian." Mr. Lowell's poetic, exquisite picture, "Amy Robsart," owes its existence, as Allston told me, to his remembrance of a fair Lombard head, framed in tawny gold, of the color that Titian loved to paint. Soon he found himself in Rome; there he studied four years, — four years that he never forgot to the end of his life. The magic of Rome is too potent for weak brains, — their individuality is lost in the sea of beauty round them; but while it is fatal to mediocrity, it is a stimulus to genius.

It were vain to ask of a sensitive nature that it should contemplate this spoil of the centuries without feeling the influence of these masterpieces. To this influence Allston was docile as a child. He may be called a true child of Italy, happy to tread where the illustrious had preceded, dreaming their dreams and rapt in their visionary light.

At the end of his four-years' residence in Rome, he returned to England, where he found for long a happy home, and recognition by the best. The complete whole,

the unity between the pictures of Allston and his engaging presence and lovely manners, indeed his angelic personality, made him felt everywhere. His works and himself mutually interpreted each other. He was a Bohemian, but one who had wandered from some celestial country. He would talk and tell stories by the hour, smoke endlessly, even keeping by him the little ends of cigars, which were dear to him as reminding him of Italy, where the smallest bit was treasured.

While admitted as a friend and equal into the society of Coleridge, Wordsworth, Lamb, and Lawrence, he was most fortunate in having, as friends and companions, two countrymen of his own age, of a genius, though not so lofty, yet as genuine as his own, — Leslie and Newton. While under the spell they wove, Washington Irving all but threw down his pen to complete a quartet of painters, of a harmony the rarest.

Then came the war of 1812. It could not sunder the ties which bound Allston to his English friends. He told me that as news of naval victory after victory came flying across the seas, he from delicacy abstained from visiting an English friend, he thought possibly irritated by our successes. But he got a note saying, "I know why you stay away; but come, and receive my congratulations. I had not thought it, but you are a chip of the old block after all."

One can easily understand the *pull* that war had upon Allston. He seemed to hear a voice saying, "What! live on complacently with our enemy, when such a nation as

ours calls you!" He filially obeyed, and thereby artistically made the great mistake of his life. He could have helped England by staying, and himself as well. But we were not ready for him yet; and so he lived his life out, buried in Cambridgeport, and the glorious visions which had upheld him, ever growing thinner and thinner. His pictures, while they had the spirituality, at last got the thinness and immateriality of the ghosts he believed in. His mind held with a certain clutch, when he left England, the vision of the feast of Belshazzar; but in America it seemed to become an unreality at once, and the dream which at first smiled and beckoned, brooded nightmare-like at last upon his spirit.

It is not with impunity that the strongest artist can breathe an air alien to art, or keep the heart fresh while isolated from all sympathy with its work. America indeed loved and honored him; the prices he asked were gladly given; friendly hands were stretched out from every side: but what was lacking was that vivifying air in which alone the fibres of being take hold upon life, — that familiar sunshine without which the will droops discouraged.

Mrs. Jamieson found our painter, so lonely in his life, so noble in his works, as she thought in a desert, with a boundless surprise. She thought it a miracle that he should be here at all, and keep his high place. But she did not know how impossible was that life, sustained chiefly from sources in the far past and by an encouragement that was now silent.

When the end came, it was not uncheered by a poetry

suited to the dead we mourned; and amid reverential tears, and fitful lustre of torches borne by the youth of the University, Allston was carried to the grave and beyond to that immortal company of poets and painters who, we love to think, welcomed him as a brother.

T. G. APPLETON.

WASHINGTON ALLSTON.

201. Belshazzar's Feast (in the Hall).

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

202. Amy Robsart. *John Amory Lowell.*

203. Portrait of Samuel Williams. *Miss Pratt.*

204. Landscape. Gift of Wm. H. Sumner to the *Athenæum.*

Painted when at College.

205. The Evening Hymn. 1835. *Mrs. S. Hooper.*

206. Opening of the Casket. Merchant of Venice.
Athenæum.

207. Paul and Silas in Prison (attributed to Allston).

For Sale.

208. Landscape. *Mrs. Geo. M. Barnard, Jr.*

209. The Valentine. *Mrs. Geo. Ticknor.*

210. Lorenzo and Jessica. *Miss Ellen Jackson.*

> How sweet the moonlight sleeps upon this bank!
> Here will we sit and let the sound of music
> Creep in our ears! Soft stillness and the night,
> Become the touches of sweet harmony.
>
> *Merchant of Venice.*

211. Italian Landscape. *Henry Parkman.*

212. Coast Scene on the Mediterranean. *Miss Pratt.*

213. Jeremiah dictating his prophecy of the destruction of Jerusalem to Baruch the Scribe. Jer. xxxvi.
Yale School of Fine Arts.

214. Landscape, with lake. *Wm. Powell Mason.*

215. Moonlight. *Mrs. Jacob Bigelow.*

216. A poor Author and rich Bookseller. *Ignatius Sargent.*

217. A Mother watching her Sleeping Child. *Mrs. Gurney.*

218. American Scenery. *Edmund Dwight.*

Afternoon with a southwest haze.

219. Sketch of a Polish Jew. *Mrs. B. D. Greene.*

220. Isaac of York. *Athenæum.*

Ivanhoe.

221. Sketch of a Polish Jew. *Athenæum.*

222. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— *W. A.*

223. The Flight of Florimel. *Mrs. Baldwin*

Faery Queen.

224. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

225. Portrait of Benjamin West, P. R. A. *Athenæum.*

The head painted in London, 1814; drapery and background added in 1837, Cambridge.

226. Landscape. *James M. Codman.*

After Sunset.

227. The Sisters. *Mrs. S. Hooper.*

228. Diana and her Nymphs. Also known as Swiss scenery.
Mrs. S. Hooper.

229. Portrait of himself. *Mrs. S. Hooper.*

Painted in Rome.

230. Portrait of Mrs. Sullivan. *Richard Sullivan.*

231. Italian Scenery. *Heirs of Mrs. Saml. A. Eliot.*

232. Beatrice. *Heirs of Mrs. Saml. A. Eliot.*

233. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased.

234. Portrait of Mrs. Allston. *Mrs. Eustis.*

235. Polyphemus groping for the companions of Ulysses. Drawn on shipboard. *Mrs. Baldwin.*

236. An Italian Shepherd Boy. *Mrs. R. C. Hooper.*

237. The Student. *Athenæum.*

238. The Witch of Endor raising the Spirit of Samuel before Saul. 1 Sam. xxviii. *Wm. H. Gardiner.*

239. A Roman Lady. *Mrs. J. Eliot Cabot.*

240. Una. *Mrs. John B. Hatch, Medford.*

241. Portrait of John Harris. Museum. Gift of Miss Harris.

SKETCHES, UNFINISHED OILS, ETC.

242. Christ healing the Sick. First Study (see also 265).

243. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

244. Lover playing on a Guitar.

245. Dido and Anna. Study for 259.

246. Copy of Rubens' Cupid playing with the helmet of Mars.

247. Death of King John.

248. Landscape.

249. Model of a Colossal Foot.

250. Mother with Child in her Lap.

251. Jason and the Golden Fleece (see also 274).

An unfinished canvas 20 ft. by 14; now unrolled for the first time since the death of the artist.

252. Ship at Sea. Sketch in chalk.

253. Same. Small size, study in oil.

254. Titania's Court. An outline.

255. A Sibyl. Study for 258.

256. "A Troubadour."? Girl in male costume.

257. Heliodorus driven from the Temple. Sketch in chalk.

258. A Sibyl. Outline in chalk. Life size.

259. Dido and Anna. Outline in umber and chalk. Life size.

260. Tavern Scene.

Nos. 242 to 260, 266 and 270 are deposited with the Museum by the heirs of W. Allston.

261. David before Saul. A Sketch. *Prof. Chas. E. Norton.*

262. The Romans and the Serpent of Epidaurus.
Prof. Chas. E. Norton.

263. Pastel. Portrait of Mrs. Timothy Waterhouse.
The Misses Ware.
Done when at college.

264. Drawing. Brook and Trees.
Gift from the artist to *Rev. R. C. Waterston.*

265. Christ healing the Sick. Study in oil (see No. 242).
Heirs of W. Allston.

266. Study for Belshazzar's Feast.

267. Study for Belshazzar's Feast. In oil.
Heirs of W. Allston.

268. A Study from Life. Painted before 1818.
Richard H. Dana, Jr.

269. Study for the Head of Jeremiah. *Heirs of W. Allston.*

270. Head of a Woman in profile.

271 Study for a Portrait of S. T. Coleridge.

Original in the British National Portrait Gallery.

Heirs of W. Allston.

272. Head of a Woman in profile. Small.

Heirs of W. Allston.

273. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

274. Study for the Jason. (See No. 251.)

275. Storm at Sea. Water color. 1818.

The ship "Galen," on which the artist returned from England. Drawn on shipboard after the storm.

Mrs. Franklin Dexter.

276. Drawing. Study for the Mother and Child, No. 217.

277. Outline study for "Michael setting the Watch." Chalk on board.

278 to 281. Tracings (?) from the original picture of Jacob's Dream, at Petworth Castle.

282. "Uriel in the Sun." Tracing (?) from the original picture, at Stafford House.

283. Una. Tracing (?) from outline on the canvas of the oil painting No. 240.

284 to 297. Drawings.

Nos. 278 to 297, with many other drawings, deposited at the Museum by Miss Dana and Richard H. Dana.

In the Print Room adjoining will be found, —

"*Outlines and Sketches by Washington Allston.*" Engraved by J. and S. W. Cheney. And other engravings from Allston's works.

PORTRAITS OF ALLSTON.

Bust by Clevenger. 1840. *Athenæum.*

Portrait by F. Walker. Painted in London about 1807.
Bequest to the Museum from John E. Allston.

Engraving from Portrait by Chester Harding.
Miss Harriet W. Hall.

Photograph from an unfinished Portrait by Leslie.
Bequest of Chas. Sumner.
Original in Academy of Design, New York.

Etched Portrait by D. C. Johnson, 1843.
J. M. Falconer, Brooklyn.

WATER-COLOR ROOM.

OIL PAINTINGS, *placed here during the Allston Exhibition.*

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828. Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

Numbers 300 to 308 are by Stuart.

300. — Washington. "The Athenæum Head." Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

The second is now in London.

301. — Martha Washington. *Boston Athenæum.*

302. — Washington. "Washington at Dorchester Heights."

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

303. — The "Gibbs" Washington.

Represents the first sitting in 1795. (See No. 300.)

Dr. Wm. F. Channing.

304. — General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

305. — Hon. Josiah Quincy, Mayor of Boston, 1823–1829; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

306. — Bishop Cheverus. He came to this country as a missionary, and was made Bishop of Boston by Pius VII. in 1808. Returned to Europe in 1826, where he became Archbishop of Bordeaux and afterwards Cardinal.

Mrs. Horatio Greenough, Boston.

307. — Mrs. Howard.

Mrs. C. A. Bartol.

308. — Mrs. Swan.

Mrs. C. A. Bartol.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

309. Portrait of Gilbert Stuart. *Athenæum.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

310. Portrait of Col. Josiah Quincy. 1769. *The Misses Quincy.*

311. John Hancock. *From Faneuil Hall.*

312. Samuel Adams. *From Faneuil Hall.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

313. Portrait of Miss Hannah [illegible]ams. *Athenæum*

J. B. GREUZE. (See No. 340.)

314. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was

for many years the leading American portrait painter in Rome. Now resides in New York.

315. Portrait of John Quincy Adams. *From Faneuil Hall*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

316, 317. Portraits of Mr. and Mrs. Stephen Minot. Gift of Miss Minot.

UNKNOWN.

318. Portrait of Irving. *Athenæum.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

319. John Adams. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berker

ley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

320. Judge Edmund Quincy.

GAMBADELLA.

321. Portrait of Rev. Wm. Ellery Channing.
Mrs. Eustis.

ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

322. Cuyp's Daughter. Sumner bequest.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

323. Portrait of a Man in Armor. *William W. Greenough.*
324. Portrait of Sir Charles Hobby. *Athenæum.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A. 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

325. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

326. The Banished Lord. Bequest of S. H. Perkins.

327. Portrait of Miss Louisa Pyne.
Presented by Thos. G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

328. Richmond Castle. *Thos. G. Appleton.*

G. STUART NEWTON, R. A. (See No. 319.)

329. The Forsaken.

"I knew that Newton could paint most things, but I did not think he could paint a sob." — J. Constable.

Thos. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

330. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

J. F. HERRING, SR.

331. Ducks. Sumner Bequest.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

332. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture,

would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

J. B. S. Chardin: b. Paris, 1701.

333. Still Life. Gift of Mrs. Peter C. Brooks.

Richard Parkes Bonington: b. 1801; d. 1828. England.

334. Scene from Gil Blas. *T. G. Appleton.*

Cima da Conegliano.

335. Madonna and Child. *C. F. Shimmin.*

Fra Bartoloméo (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

336. Saints in Adoration, part of a predella.

Mrs. Jackson

F. A. Moritz Retzsch: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

337. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

338. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

339. The Broken Pitcher. *C. W. Galloupe.*

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

340. Sta. Barbara. *Francis Brooks.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

341. Two Heads. *Francis Brooks.*

342. Chapeau Blanc. *Athenæum. Dowse Collection.*

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

343. The Alchemist. *Francis Brooks*

344. *Francis Brooks.*

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there,

1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

345. Bacchus with Attendant Fawn and Satyr.

346. Head of a Lion. *T. G. Appleton.*

F. Van Huysum. 1723.

347. Fruit. *Dowse Collection. Athenæum.*

Ruysdael.

348. *C. F. Shimmin.*

After Hans Holbein (?).

349. Portrait. Sumner bequest.

LUCAS CRANACH: b. Cranach, 1472.

350. Deposition from the Cross. Summer bequest.

VANDYKE. Attributed to.

351. Rinaldo in the Garden of Armida. (For sale.)
Jas. O. Sargent

SCHOOL OF RUBENS.

352. Family Group. *Mrs. C. A. Bartol.*

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

353. The Holy Family.
Lent by Mr. George Walker, of Springfield, Mass.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

354. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Q. A. Shaw.*

J. S. COPLEY. (See No. 310.)

355. Portraits of Gen. and Mrs. Warren.
Dr. Buckminster Brown.

WATER-COLORS AND DRAWINGS.

FREDERICK CROWNINSHIELD, Boston.

Pupil of Cabanel and Couture.

356. Study from Nature. *The Artist.*

MISS S. M. L. WALES, Boston.

357. Study of Color. *The Artist.*

J. ROLLIN TILTON, Rome: b. Boston.

358. Bazaar, Cairo.
359. Convent of the Lido, Venice. Early Morning.
360. Olevano.
361. Tower della Cattiva, Alhambra.
362. Capuchin Convent at Perugia. Study.

EDWARD C. CABOT, Boston.

363. Beacon Street.
364. Beacon Street.

ARMAND THEOPHILE CASSAGNE.

365. Le Dormoir du Nid de l'Aigle.
Gift of Mrs. Caroline Tappan.
366. Le Charlemagne et le Rolland.
Gift of Mrs. Caroline Tappan.

CHARLES GABRIEL GLEYRE. Swiss, 1807–1874.

367. Portrait of a Rumeliot Captain of Palacars.
Edward J. Lowell.

FREDERICK BAYLIES ALLEN, Boston.

Pupil of T. O. Langerfeldt.

368. Kennebago Lake. *The Artist.*

MORITZ RETZSCH.

369. The Rest in Egypt. *John A. Higginson.*

PIETRO DA CORTONA.

370. Coriolanus and his Mother. *E. W. Rollins.*

SECOND PRINT ROOM.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

370. Sea Piece. Presented by Stephen H. Perkins.

GUERCINO. (See No. 340.)

371. Ecce Homo. *Francis Brooks.*

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

372. Madonna and Child. *Francis Brooks.*

From the Rinuccini Gallery.

373. Libyan Sibyl. *Miss C. C. Brown.*

Niccolo Canzoni.

374. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

Carlo Maratti: b. 1625.

375, 376. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by ———. *F. W. Loring.*

Bassano (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

377. The Scourging of Christ. *Q. A. Shaw.*

J. H. Binney.

378. Chapel of San Vitale, Ravenna. Bequest of Stephen H. Perkins.

Japanese Drawing of a Crow in India ink.

Rembrandt van Ryn, b. near Leyden, 1606. d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*.

Case I.

1. The Blind Fiddler led by his Dog. 2d state. B. 138
2. Christ driving the Money changers from the Temple. Between 1st and 2d state. B. 69
3. Rembrandt, bust in an oval. 3d state. B. 23
4. Virgin and Child in Clouds. Early impression. B. 61

5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
7. Rest in Egypt. Delicate impression. B. 58
8. Descent from the Cross. A night piece. B. 83
9. Descent from the Cross. A sketch. B. 82
10. Ecce Homo. B. 77
    1st state of the finished plate.

Case II.

11. Christ and the Samaritan Woman. 1st state. B. 71
12. The Presentation in the Temple. Early impression. B. 51
13. The Good Samaritan. B. 90
14. Christ Disputing with the Doctors. B. 64
15. Abraham Sending Away Hagar. B. 30
16. The Tribute Money. Third state. B. 68
17. Abraham Entertaining the Three Angels. B. 29
18. Abraham's Sacrifice. B. 35
19. The Return of the Prodigal Son. B. 19
20. The Deposition from the Cross. 2d state. B. 81

Case III.

21. A Man Playing Cards. B. 136
22. The Same — retouched.
23. Christ Preaching, called "Le petit La Tombe." 2d state B. 67.
24. Coppenol. The Large Portrait. B. 283
    Superb impression; very rich.
25. A Beggar Family before the Door of a House. B. 176
26. The Persian. B. 152
27. The Nail Cutter or Bathsheba. B. 127

Case IV.

28. Portrait of an old woman sitting with her hands crossed before her, looking to the right. B. 343
29. Portrait of an old woman sitting with her hand on her breast. 2d state. B. 348
30. The Crucifixion. An oval plate. B. 79
31. Jacob lamenting the Death of Joseph. B. 38
32. The Flight into Egypt: a night piece. 2d state. B. 53
33. The Star of the Three Kings: a night piece. B. 113
34. St. Jerome in his Chamber: a night piece. 2d state. B. 105
35. The Scholar meditating by his Lamp. 3d state. B. 148
36. Death of the Virgin. B. 99
37. Our Lord Crucified between the two Thieves. "The Three Crosses." 3d state. B. 78

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

38. St. Jerome Kneeling. B. 102
39. St. Jerome Sitting by a Tree. B. 100
40. A Jew with a High Cap. B. 1?3
41. A Pole with Cane and Sword. 2d state. B. 141

Case VI.

42. Oriental Head, — called the Portrait of Cats. B. 286
43. Jan Lutma. 2d state. B. 276
44. The same, — with more work. 2d state. B. 276
45. Renier Ansloo. B. 271
46. Clement de Jonghe. 1st state. B. 272
47. Cornelius Silvius. B. 280
48. Man with a Square Beard and Split Fur Cap. B. 265
49. Old Man with a Large Beard and Fur Cap. B. 262
50. Christ Healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

51. The Same. 2d state. B. 74

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

52. A Man under a Trellis. B. 257
53. A Young Couple walking, surprised by Death. B. 109
54. A Young Man Musing. B. 268
55. A Woman Sitting before a Stove. 4th state. B. 197
56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

58. Head of Rembrandt, with Frizzled Hair. B. 8
59. Bust of Rembrandt, with Fur Cap and Robe. B. 14
60. Old Man with Bald Head. 2d state. B. 324
61. Old Man with Large Beard and Fur Cap. B. 312
62. Doctor Faustus. B. 270
63. Woman preparing to Dress after Bathing. 2d state. B. 199
64. Young Haaring. 4th state. B. 275

CASE VIII.

65. Landscape, with a Mill, a Sail seen above a Cottage. B. 226
66. Rembrandt's Mill. B. 233
67. "The Three Trees,"— landscape. B. 212
68. St. Catherine. frequently called "The Little Jewish Bride." B. 342

69. Abraham caressing Isaac. B. 33
70. Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state. B. 351
71. Return from Egypt. B. 60
72. Landscape, with a Sportsman. 1st state. B. 211
73. A village by the high road, — "Les Trois Chaumieres." 1st state. B. 217
74. Landscape, with a Draughtsman. B. 219
75. The Negress. B. 205

Case IX.

76. The Annunciation. 3d state. B. 44
77. The Stoning of St. Stephen. B. 97
78. The Pancake Woman. B. 124
79. Landscape, with a Cow Drinking. B. 237
80. Rembrandt and his Wife. B. 19

Cases X. to XV.

81 to 124. Forty-four plates of the *Liber Studiorum*, by J. M. W. Turner. Etching and Mezzotint.

Cases XVI. and XVIII.

CH. MÉRYON. Eaux Fortes de Paris. 17 etchings. Lent by *C. C. Perkins*, viz.:

125. Rue des Mauvais Garçons.
126. Le Stryge.
127. St. Étienne du Mont.
128. Under the Arch. Pont Notre Dame.
129. Rue de la Tixeranderie.
130. Profile of Méryon, after Bracquemond.
131. The Towers of Notre Dame.
132. The Gallery of Notre Dame.
133. Le Conciergerie.
134. Title-page, " Eaux-fortes de Paris
135. Coat of Arms. Paris.
136. Pauvre-pompe Notre Dame.

137. Pont-au-change.
138. Pont-au-change. 2d state. Gift of E. W. Hooper.
139. Pont Neuf.
140. Apse of Notre Dame.
141. La Pompe Notre Dame.
142. The Morgue.

Cases XVII. and XIX.

CHARLES E. JACQUE.

143–152. Eight etchings. *Boston Athenæum.*

Case XX.

JAMES WHISTLER, London.

153 to 163. Eleven Etchings from the set "Scenes in Brittany." *Boston Athenæum.*

164. The Little Pool. From "Scenes on the Thames." *Gray Collection.*

Cases XXI., XXII., XXIII., XXIV., XXV.

FRANCIS SEYMOUR HADEN, London.

165. Chateau of Kilgaren, upon the Teivy. *Gray Collection.*
166. The Watering Place. "
167. House of the Blacksmith Benj. Davis. "
168. Thomas Haden, after Wright of Derby. "
169. Shepperton on the Thames. "
170. Lord Harrington's House. "
171. Kew on the Thames. "
172. Evening. "
173. Egham on the Thames. "
174. Railway Works at Brentford. "
175. Suburb of Old Chelsea. "
176. Fulham on the Thames. "
177. Sunset on the Thames. "
178. The Towing Path. "

179. Out of Study Window. *Gray Collection.*
180. The Thames at Battersea. "
181. Entrance of the Chateau of Mytton. "
182. The Teivy at Newcastle in Emlyn. "
183. The Duck P nd. "
184. Kidwelly. "
185. Brentford Ferry on the Thames. "
186. Sunset in an Irish Park. "
187. Terrace. Richmond Park. "
188. Flood Gates at Egham. "
189. Sunrise at Cardigan. "
190. " Les Mains qui gravent." "
191. Calais. "
192. Ruined Castle. "
193. Breaking up of an old War Ship.
Gift of *Mrs. W. A. Tappan.*
194. Calais Pier, after Turner. *Gray Collection.*

Cases XXVI., XXVII., XXVIII.

195 to 115. Twenty-one Etchings by American Etchers.
M. F. A.

Cases XXX. to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the old masters. *Boston Athenæum.*

FIRST PRINT ROOM.

The Engravings hanging upon the walls were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

IN THE HALL.

WASHINGTON ALLSTON.

(See above 201.) Belshazzar's Feast.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1876 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

J. SINGLETON COPLEY.

407. Portrait of Patrick Tracy. *P. T. Jackson.*
408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*
410. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

JOZEF CHELMONSKI. Studio at Paris.

412. A Russian Village at Night. *Mrs. W. A. Tappan.*

FREDERICK CROWNINSHIELD, Boston.

Pupil of Couture and Cabanel.

414. Decorative Lunette. *The Artist.*

HELEN M. KNOWLTON.

415. Portrait of Wm. M. Hunt.

GEORGE FULLER.

416. Study for the Romany Girl.

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

417. Lamentation over the Death of the First-born. *The Artist.*

WM. E. MARSHALL.

418. Portrait of Abraham Lincoln.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ai muller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

419. Interior of Westminster Abbey. *Mrs. Francis Cutting.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

423, 424. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.
Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs

which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris. *J. G. Farwell.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

492. Storming of Teocalli, Mexico. *Amos Binney.*

JULES JORDAN.

493. St. Maria della Salute, Venice.

DR. WILLIAM RIMMER: 1816–1879.

Thirteen Drawings.

WILLIAM MORRIS HUNT.

Portrait of Milton Sanford. Gift of Mrs. Geo. W. Long.

Fourteen Drawings.

JEAN FRAN OIS MILLET.

Twenty-one Drawings, Water Colors, etc.
Gift of Martin Brimmer.

Woman Baking. *Francis Brooks.*

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, N. Y., 1880.
Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator. *Rimmer Estate.*

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, *i. e.*, wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaelesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Over the entrance, large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer, Esq.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, ***COMPARTMENTS NOS. 1 TO 4,—***

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, *and* 5 *are on the wall,* 4, 10, *and* 11 *are hung in the Lawrence Room.*

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.

10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers, and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. Stole, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
Covering, of violet silk, embroidered in gold. Italian. 18th century.
30. Cope, of cut velvet, green on green. Italian. 16th century.
31. Letter Pouch, with embroideries of silk and gold. 17th century.

IN COMPARTMENT NO. 5,—

American Embroideries. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers.

IN COMPARTMENT NO. 6,—

Several specimens of Moorish Embroidery. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

Old Turkish Embroidery. *Miss Deacon.*

Turkish and Persian Embroideries. *Harleston Deacon.*

Greek in red silk. *J. W. Paige.*

Turkish Embroidery. Gold on blue ground. Modern. *J. W. Paige.*

Modern Egyptian Scarf. Cotton and silk. *Athenæum.*

IN COMPARTMENTS NO. 7 TO 12,—

A rare collection of Japanese Embroideries and woven fabrics. *Dr. W. Sturgis Bigelow.*

Saddle Cloth and Collar. From the sack of the Summer palace. *Mrs. Edward J. Young.*

Chinese Dress. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.

LACES.

A rich Collection, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales.* Thirty-three the gift of Mrs. Geo. W. Wales. Fifteen lent by *Mrs. Gardner Brewer.*

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

PINA HANDKERCHIEF. Gift of Mrs. Wales.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

The interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work. C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, Compartments 1 to 10, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, chiefly English pottery; Case G, American pottery; Case H, Peruvian and Mexican pottery; and in Case I, pottery of the American Mound Builders.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this ime until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. Maiolica Plate. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. Maiolica Marriage Plate, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. Hispano-Moorish Ware. Iridescent glaze. Lawrence Collection.
5. Maiolica Bowl. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. Maiolica Plate. The triumph of Bacchus.

   Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. Maiolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

   Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. Maiolica Bottles (Gourds), with richly ornamented handles and stoppers. Orazio Fontana (1540).

   A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. Dish, imitation(?). Bernard Palissy; born 1510, died 1580.
14, 15, 16. Spezieria Jars, for drugs, dated 1620. *Geo. W. Wales.*
18, 19. Castelli Plates. *Geo. W. Wales.*
20. Castelli Plate. *Harleston Deacon.*
21 to 27. Maiolica Jars, Salts, etc. *Geo. W. Wales.*
29. Hispano-Moresque Plate. *Geo. W. Wales.*

And several pieces lent by *A. B. French.*

Pair of Castelli Cups. Painted by Grue, 1749. *Geo. W. Wales.*

ROBBIA WARE. (*Above Case A.*)

30. Madonna and Child. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. The Virgin adoring the Infant Jesus. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE? by Pajou, 1775. Presented by Geo. W. Wales.

Above the case, ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows: —

Silica	47 per cent.
Alumina	40 "
Water	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemburg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in the first compartment,—

White Oviform Jar. *G. W. Wales.*
Altar Cup, white, very old and rare. *G. W. Wales.*
Five-fingered Rosadon. *G. W. Wales.*
Celadon Pot, three handles, reign of Yuang-tching, 1725–1735. *Mrs. Burlingame.*

In the second compartment,—

Mottled blue Jar, red Dragon on lip. This exquisite specimen was given by Mr. Geo. B. Dorr.
Two Vases, with Flowers in high-relief.
Green Dragon Bowls. *G. W. Wales.*
Jar, curiously mottled and painted. *Miss Brewer.*
Another, of same fabric. Gift of D. O. Clarke.
Enamelled Ewer, of unusual form and decoration. *Mrs. Burlingame.*
A Brick from the Porcelain Tower of Nankin. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. Gift of D. O. Clarke.
Another, White Elephant in high relief. Presented by M. Brimmer.

In the third compartment,—

Rosadon Vase, Japanese, rich color, and Two crackled Vases. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs Burlingame.* It bears the date of the reign of Kien Lung, 1736–1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG. *G. W. Wales.*

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SVRES VASES, GROS-BLEU. *Harleston Deacon.*

Sèvres Cup and Saucer. *Mrs. E. J. Lowell.*
Sèvres Cup and Saucer. Given by Miss H. Stevenson.

In seventh compartment, —

Delft, on upper shelf.
Wedgewood, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and Chelsea Fulda and Old Worcestershire wares. *G. W. Wales.*

On lower shelf, —

Crown Derby, several pieces. Lent by *Francis Brooks.*
The exquisitely delicate plate, "Pâte sur pâte," designed and decorated by Solon, at the Minton Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.
Lowestoft, Bristol, Old Chelsea, etc.

In the flat compartments in front, among others, are, —

Several fine pieces Japanese Porcelain, especially Cup and Saucer decorated with the tea-flower. *G. W. Wales.*
Cup and Cover, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*
Two Bowls Red Dragon. *Mrs. Swett.*
Rose crackle Cup and Cover. *G. W. Wales.*
Snuff Bottles. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465–1468.
Snuff Bottles. Twenty-six. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

Rosadon, or bullock's blood. By *Dr. W. S. Bigelow.*
A large Vase, grotesquely mottled in blue and green. Presented by Mrs. S. D. Warren.
The Plates on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465–1468.

CASE C.

CHINESE PORCELAINS. Lent by *Geo. W. Wales.*

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

CASE E.

BOMBAY POTTERY, fourteen peices, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales.*

SPANISH JAR, presented by G. W. Wales.

CASE F.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

HAVILAND AND NANCY FAIENCE Pallissy placque. Lent by *Messrs. Jones, McDuffee & Stratton.*

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE II.

PERUVIAN AND MEXICAN POTTERY.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or anima heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

CASE J.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bougth at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE K.

JAPANESE ART.

In the First Compartment. — Porcelains and Earthenware, mostly modern. Chiefly noticeable are, on the upper shelf, Old Satsuma Vase, dragon in red and gold; the lip bends over, forming a fringe. Pair of Vases, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, Kiota Vase, a brilliant cock. A curious Vase, Blue and White, in shape of an expanded flower. Hanging Vase for flowers, resembling a mediæval drinking-horn. Several fine specimens of Egg-Shell Porcelain, presented by E. Cunningham. On bottom shelf, a fine Hibache, incense-burner, Satsuma ware.

In the Second Compartment. — Bronzes, mostly modern. Five Teapots, of excellent design. Vase, decorated with grasses on which the dew-drops glisten. Hanging Flower Vase, half-moon shape, inlaid with silver. Tray, inlaid silver, and Tray of lotus-leaf shape. Helmet, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. Wood Carving, a Gourd with a Snail.

The Tall Vases in this and the adjoining compartment are of the best of modern chiselling.

In the Third and Fourth Compartments. — Case of Patterns of Bronze manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

Bronze Vase, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

Large Bronze Pot, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

Ball of Rock Crystal. *Thos. Gaffield.*

Satsuma Jar. *W. Allan Gay.*

Large Kaga Bowl. Lent by *S. W. French.*

Sword. *Dr. W. S. Bigelow.*

Four Pieces of Embroidery. *Mrs. L. D. Allen.*

One by *S. K. Bayley.*

Three Pieces of Dinner Service in Lacquer, from the Heard Collection.

In the Fifth Compartment. — Fifty-seven Teapots, mostly bronze.

In Sixth Compartment. — Large Vase. *Chas. Wolcott Brooks.*

Pair Kioyaki Vases, eagle and pine; fine crackle. *G. W. Wales.*

Lacquer on Porcelain. *Mrs. Greenleaf.*

Old Kiota Vase. *Harleston Deacon.*

Small Satsuma Jar. Very fine work. *J. W. Paige.*

Stork's Egg Lacquered and Ivory Dish Carved. *O. W. Peabody.*

Lacquer Boxes. Lent by *J. W. Paige* and *S. K. Baylies.*

A Number of Curios in ivory and wood. *Mrs. W. B. Swett.*

Above the case: —

Painted Screen, rich gold decoration.
Gift of *Olive W. Peabody.*

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of JAPANESE CARVINGS in ivory, wood, and lacquer, *Netsuke.* *Dr. Wm. Sturgis Bigelow.*

CASE M.

A collection of very fine LACQUERS, medicine boxes, bronzes and other metal work. Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER.

CINNABAR LACQUER. Various specimens from Mrs. Gardner Brewer.

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hall.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (lapis nephriticus), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, J. W. Paige,* and *D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer* and *J. W. Paige.*

Imperial Seal, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

Bronze Statuette of a river god. Bequest of Mrs. Sever.

Horseman at a Shrine under Mountains. Curious old bronze. *Mrs. Swett.*

Various Bronzes, some inlaid with silver.

Hair Agate Snuff-Box, Carnelian do., Moss Agate Cup, Amber-colored Agate Cup, Carved Carnelian, Crystal Seal. *Mrs. Burlingame.*

Carved Slate Slab.

Painting on Porcelain, three placques. Two remarkable Old Carvings in Wood. Lent by *A. D. Weld French.*

Pair of Stone Brackets from a Chinese temple. *J. F. Hunt.*

CASE P.

Japanese Swords. Especial attention is called to the decorative metal work. *Dr. Wm. Sturgis Bigelow.*

CASE Q.

A Collection of Jades, Porcelains, Cloisonné, and Bronzes. Lent by *Edward Cunningham.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

Large Jar. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Jar, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Three pieces by the *Athenæum.*

Bowl. *W. Allan Gay.*

Pair of Japanese Vases. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces Chinese and two of Dresden Enamel on Copper. Lent by *Mrs. G. H. Gay.*

Bowl, Enamelled. French. *Athenæum.*

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment, —

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

Second compartment, —

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved *Athenæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

The Martelli Cup. By Donatello. 15th century.
Iannitzer Cup (silver).
German Beaker (gilt).
Cellini Tazza (gilt).
Bedford Tankard (gilt).
Bas-Relief (silvered). By Jean Goujon. 16th century.
Tazza, Meleager, and Adonis (gilt).
Six Salt-Cellars (gilt).
Pyx (gilt).
Bas-Relief of the Entombment (bronze).
Venetian Salver.

Third compartment,—

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. Gilded Processional Cross, with figures and rich ornaments. 15th century.
22. Gilded Reliquary, of Venetian style, in shape of a bell. 15th century.
23. Salt-Cellar, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. Small Bucket, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. Gilded Cross, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. Gilded Chalice, with six transparent enamels and a silver cup. Italian. 15th century.
28. Gilded Reliquary, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. Small Polygonal Temple, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. Gilded Reliquary, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. Gilded Votive Crown, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. Gilded Watch Case, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. Case to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. Gilded Cross, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. Gilded Reliquary, with rich leaf work. Venetian style. 15th century.
37. Chalice of Silver, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. Goldsmith's Plaque. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A Pelican. 16th century.
41. Goldsmith's Plaque, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. Gilded Vase, with two handles and chiselled in relief. 17th century.
45. Bust of the Saviour. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. Polygonal Reliquary, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A Gilded Lock, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. Copper Vase of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. Bust of the "Ecce Homo," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. Table Clock, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment, —

ORIENTAL METAL-WORK.

Benares Brass Ware. *Edward J. Lowell* and *Mrs. Leeds.*

Cashmere Copper Ware, tinned. Stamped in rich patterns. *Miss Lowell.*

Tin Niello Cup from Sealcote. *Miss Lowell.*

Persian Brass Work. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall Candlestick and a Bowl, of perforated work.

Persian Vase of perforated brass work.

Large Persian Plaque of brass, engraved and inlaid with silver.

Persian Drum of brass.

Copper Water Jar, from Tunis; modern.

Near this case on a pedestal, —

Bronze Elephant supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

Bronze Gong, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE T.

Medals, mostly Italian. Lent by *John H. Storer.*

CASE U.

MEDALS AND BRONZES.

Front of a Bronze Casket. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins.*

Bronze Plaque. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

Medal. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense.* MCCCCXLVI. Loaned by *C. C. Perkins.*

Medal. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotype reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASES V AND W.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

CASE X.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

Small Silver Plaque from the outside of a missal Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

Scarabs, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*

Topaz Seal from Nineveh. Loaned by *Mrs. George Hurter.*

Assyrian Cylinder, engraved.

Two Copper Rings. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

Bronze Lamp. Early Christian.

Silver Gilt Box, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

Seal of the Duke of Wellington. *Dr. Geo. T. Moffat.*

Two Tea Caddies, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron *Dr. Geo. T. Moffat.*

Silver Dish, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

The Longevity Vase, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

Snuff-Box of Gilbert Stuart. Presented by Brooks Adams.

Silver Russian Hanging Lamp. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton.*

Spoon, with mother-of-pearl bowl and handle of rock crystal Eighteenth century. Lent by *Mrs. Bruen.*

An Eraser. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

Kabyle Ornaments, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan.*

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

FRENCH FAN. *Mrs. G. W. Wales.*

CARVED IVORY, from Delhi.
CARVED RHINOCEROS HORN.
SILVER SURAIS, Cashmere.
} *S. K. Baylies.*

Several specimens of SILVER WORK. From Miss Lowell.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

CASE Y.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

A NUMBER OF MINIATURES by Malbone and others.

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

On the Wall, Southeast Corner. — Wrought-Iron Work. Torch or Banner-Bearer, from Siena. Bell-Pull, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the Hinges from Nuremberg, the German chest with remarkable Lock, and the iron Spanish Money-Box.

Treasure Chest of Iron. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Above Case S, a highly decorative Iron Grille. Lent *R. M. Hunt.*

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.
C. A. Wellington.

CABINET. *Mrs. Wm. M. Hunt.*

An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

Two Suits of Armor. Electrotype reproduction of suits in the Tower of London stand in the corners.

Armor of Henri II. Reproduction. Gift of Mrs. J. B. H. James.

Arms and Armor, lent by *Mr. Lowell D. Allen.* On the west wall, Burgundy Helmet, about 1550. Spears, 16th century, on one pair the arms of Nuremberg are engraved. Gauntlets, same date. Shield of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. Cross Bow and Arrows; 17th century. Two Miners' Axes, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four Pappenheim Helmets of the Thirty Years' War, a number of spears and halberds of the 16th century.

A Toledo Rapier with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

Rapier of time of Charles V. *E. B. Russell.*

Cuirass and Sabre. From the field of Waterloo.

Athenæum.

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner:*—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

Shield and Lance captured from the Jgorrotes, Luzon, P. I.

Krees taken from a Zulu chief.

Various smaller arms, mostly Zulu.

Spanish Cabinet. *E. B. Russell.*

Spanish Box pressed Leather. *E. B. Russell.*

Two Altar Pillars, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. Marriage Chest, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. Cabinet, of fine style. 16th century. Italian work.
3. Bas-Relief, with many figures sculptured by Tasso, of Florence. 16th century.
4. Five Fragments of a Piece of Furniture, representing children and arabesques. Italian. 16th century.
5. Coat of Arms, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. Marriage Chest of 14th century, with incised and inlaid (certosine) work. Venetian.
7. Small Figure of an Old Man, by Giovanni da Nola. 1600.

8 and 9. Caryatides, by Giovanni da Nola.

10. Monk's Folding Chair. 14th century.
11. Writing-Case, decorated with Certosina work. Italian. 15th century.
12. Charity; small Venetian group of the 17th century.
13. Small Model of an Altar. Intaglio, in wood. Italian. 15th century.
14. Holy-Water Vase, gilded. Venetian. 17th century.
15. Three Masks. Italian. 16th century.

16. Two Masks and two Caryatides, with slight gilding. Italian. 16th century.
17. Ebony Table, with ivory inlays of superb designs. Italian. 16th century.
18. Frame, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. Cradle, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

Furniture carved by Frullini, of Florence. Lent by *Miss Draper* and *Mr. Charles T. How.*

St. Gudula, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

Ivory Throne from Delhi. *Edward J. Lowell.*

Japanese Pressed Papers.

Moorish Leather Work.

Italian Stamped Leather.

CASE B.

Wood Carving. Arabesques. By Frullini, of Florence.

Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C Perkins.*

Box-Wood Cross. Open-work carving. Byzantine.

St. James of Compostella. Ivory statuette. Fifteenth century. Spanish.

Madonna and Child. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C C. Perkins.*

Ivory Box of early date, bearing arms and initials of Vittoria Colonna. *Miss Stearns.*

Numerous specimens of CHINESE and other Eastern carvings.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

CASES C AND D.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

M.F.A.